

• No. 112 • March 1 • \$2.50 (\$3.50 in Canada)

AMAZING HEROES



Presenting:

CONCRETE

THE ULTIMATE 3-D MOVIE

SHOWING AT
DISNEYLAND AND WALT DISNEY WORLD EPCOT CENTER
GEORGE LUCAS

PRESENTS
A 3-D MUSICAL MOTION PICTURE SPACE ADVENTURE
DIRECTED BY **FRANCIS COPPOLA**
STARRING **MICHAEL JACKSON** as CAPTAIN EO

NOW BECOMES THE ULTIMATE 3-D COMIC BOOK EXPERIENCE



ART BY **TOM YEATES**

FROM THE LEADER IN 3-D



No. 112 **AMAZING HEROES** March 1

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AMAZING READERS



OUR COVER: A letter past-
ing by Paul Chadwick of his late
hero Concrete. Cover art by G. 1987
Paul Chadwick and I really wish we
were publishing it. As well.

EDITORIAL

[illegible]

Speaking of previews that don't cover good-enough prep, we have this month's "Firstlook." *Sam Baker's Chicago Kinship*. This is the first time I've "firstlooked" something from Fantagraphics Books is putting out, but I hope you'll agree, once you read the piece, that *Kinship* is a terrific comic and well worth previewing in this feature.

No Don Koss's "Information Center" this week, as the accelerated schedule has temporarily uprooted him from his position at the end of the magazine. But he'll be back next issue and the one after that, and remember—if there's a concern, trivia question, that's been bothering you, write him at EDNA-8 Susan Reed, Louisville, KY 40090 and ask him.

Not that it should quickly reemerge, since it's old-boy's network running *Amazing Avenue*. For instance, I don't think I've as much as spoken to Alan Stewart, whose *Specious* here has been as up to a considerable amount of space in the middle of this issue, but with next to no credit. I've also been talking to John Latham and Ron Farrow, but other than the fact that they're from Detroit—like Bill Lush, Don Simpson, James Cameron, and Iggy Pop, that is—a reminder: You, too, can be published in *Amazing Avenue*. If you have anything interesting to say, any valuable information to report, or just have the ability to spend a couple paragraphs tapping on anything that interests through your weekly little brain, I'd like to hear from you. I'll be on hand. We'll print it and send you a free copy of *Amazing Avenue*. We may even say yay!

"Since the anti-Australian *Natives' Picture Show* is still several months away (thank God), I should take care of some "house" right here. Not one thing, by Melbourne's *Tribune* is being published by Women Co-ops; not *Bongorade* (although maybe the slavery issue ads from Victoria tipped you off). Not our first—we've been informed. On the other hand, getting the publishers of *Cathlamet* and *Aragon* to flounder (respectively Shawcross and Selkirk moved up was entirely one bad) and we're sorry. We also covered up both our Australian contacts (including, but we got an amazing letter from an Australian reporting the mistakes, so we'll point this out as an instance of a couple of years down the road).

—JIM THOMPSON

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[illegible]

Current copyright: Not for Change.



"Candace is the brainchild of a writer and artist named Paul Chadwick. For all of the big scoring and whooping and howling about John Byrne, Frank Miller and Alan Moore, for my money... the most interesting writer in all of comics is Paul Chadwick."
—Helen Ellison on **MIKE HOOPER'S HOUSE** 75, 10/17/86



Blackthorne: Flintstones in 3-D

The modern rock-age family returns to comics as Blackthorne releases *The Flintstones* in 3-D.



Written by JOHN STEPHENSON and drawn by JEROME KOPPEL, the quarterly comic will be released in April and will sell for \$2.50. Open the door, Wilma! CLIFF MCGILLIVRAY and KEN HEDGECOCK will be bringing readers to the Enchanted Valley—a place brimming with “enchanted woods, rivers, dragons, and monsters.” The bi-monthly comic will sell for \$1.75 and begin in April.

Also in April, Blackthorne will be releasing a graphic novel collecting MORTON MORRIS’ *It’s a Pity, But I’m an Adult* (also some items of Enchanted Valley). Knight a century by working on *Waltair* for Blackthorne.

Later this summer, the bi-monthly *Blackthorne* 3-D (2000) with comic by MARK WOLFE HARRIS and NICHOLAS KUNING (the comic version of “Blackthorne”), CLYDE MCGILLIVRAY and STEVE HUSTON (“Cave of the Moonman”), and DENNIS FRAMER (“The Enchanted Valley”). The comic is ongoing science fiction (1999).

Fantagraphics Books moves back 5

Fantagraphics Books will be bringing new titles originally scheduled for February and March ahead.

This move is being made in response to the black-and-white plot, which has resulted in depressed sales for all publications during the first five years of the month. “It doesn’t seem fair to the creators to release their books during a period where they’ll suffer bad sales just because of the state of the year,” commented Fantagraphics Books spokesman JAC SANCHEZ. SANCHEZ, in fact, is producing his own project, the satirical humor magazine *Greenleaf* (Pamela Papp, back from March to May. As for the other titles:



Wondering Stars, STUART HOPKIN and SAM KIRBY’s space opera, will debut in May rather than March.

And Big 2000, the color reprint of JOHN BYRNE’s business robot (with new funny animal back-ups by FREDERICK MITCHELL and NELL KANAKIS) will move back to June.

Summer the American edition of ROSE MENDOZA and CARLOS SANCHEZ’s surreal detective series “Black Slaves,” has also been moved from February to May.



Elsewhere out to launch Launch

Elsewhere Productions, which will use its first two issues to launch its new comic, has announced that it will release its first issue in 1997.

Launch, which begins in April, is an anthology title with its own plans on funny-animal themes. The first issue includes work by ADRIAN KENT, JONES and DUNCAN (comic), SPARKY MIDDLE (“Black Moon, Kawaii Kat”) (comic), JOSHUA QUINCY (“Let’s Go to the Moon”), and TOM LUTH (“The Conqueror”), written by JAMES. Future issues announced are: “Forthright 301” by MATT SPILDERGREN and HOP KEMMER, “Stop Lopen” by AL BRADLEY (an independent title), AGA KEMMER, “Renaissance” (formerly from *Demons*), “Amp” (comic), “The 1001” and CHRIS BRIDGMAN, and more. The first issue will see the launching of Elsewhere’s first full-order series: *The Elsewhere Numbers*, written by RON FORTNER, drawn by ROBERT (comic) and Jeff Bennett, and edited by Tom Luth.

Snarf! returns in February with Bill Elder cover

Snarf!, one of the longest-running undergrounds, will see its 10th issue released in February from Knicker Book. Under a cover by BILL ELDER, the issue will include work by CHRISTOPHER BROWN, JED KENNEDY, HANS HANSEN, DREW FREDMAN, HOWARD CRUSE, KIP WILLIAMSON, RILEY WALLER and KATE WOLFE, and others. The \$2.50 cover is for adults only.



The Demon Queen was not evil... just totally vain. TOTALLY vain, and able to alter people's emotions at will. Or when Remember that. Keep it constantly in mind. It explains a great deal about her. She got bored easily. And she had been that away in Limbo for several thousand years. It's not really astounding that when she did get out she went on something of a spree. Quite without malice, of course. If someone had pointed out to her that her behaviour was perhaps a little unusual, she would have given the notion at least, oh, a millionth of a thought before she snapped them to oblivion. Anecdotal implies a society she had no peers. Inasmuch implies a social structure, an ethical bond, a respect for and recognition of others if not as equals at least as sentient beings. The Demon Queen lacked any sense of any of these things. Not evil. Far too dangerous to be let out on her own, but not evil. TERRIBLY misunderstood...



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coming FEB. DISTRACTIONS

COMING

AIRCEL

RAMPAZ #18

Takes readers involved in a vivid story.
Story: Gerry & Blair
Art: Barry Stein
[2/10] (black-and-white comic, page 20)

STINK PICTURE #9

By the way, it's not the same old comic story.
Story: Gordon Berry
Art: Jim Sammel
[2/10] (black-and-white comic, page 22)

WALLOK FIVE #4

The origin of Boombox, and the Past and the Present clash.
Story: Gordon Berry
Art: Donita Roseville
[2/10] (black-and-white comic, page 23)

AMAZING COMICS



EX-MUTANTS #7

The old mutant mystery begins.
Story: David Lawrence
Art: Andrew
[2/10] (black-and-white comic, page 24)

JACK FROST #1

"Dancing on My Death"
Jack Frost searches for his lost friend—but he's a vampire!
Story: Brian Woodcock
Art: Brian Woodcock
[2/10] (black-and-white comic, page 25)

THE NEW HUMANS #2

The Sun Boy's tale.
The New Humans journey to London.
Story: David Lawrence
Art: Brian Woodcock
Cover: Jim & Brian
[2/10] (black-and-white comic, page 26)

APPLE COMICS

ELFQUEST BRIDE AT BLUE MOUNTAIN #1

Dearest and loveliest princess in Blue Mountain. Cider and Squirrels.
Story: N. A. H. H.
Art: N. A. H. H.
[2/10] (black-and-white comic, page 27)



FANTSCI #6

Captain Obese, a Hero Named Harold and Hunter XZ continue their respective adventures.
Cover: Derrick & Loma
[2/10] (black-and-white comic, page 28)

SPACE AIR #4

Built, the Robot is replaced by a new high-tech replacement-type robot.
Story: BarryPence/Mitchell/Candell
Art: BarryPence & Mitchell
[2/10] (black-and-white comic, page 29)

THUNDERBOLT #2

Thunderbolt must take his name without revealing his secret identity.
Story: Martin Green
Art: Brian Buzza
Cover: Brian Buzza
[2/10] (black-and-white comic, page 30)

UNBORN ISLE #9

The hero and his friend search for the answer to Brian's story.
Story: Sam Davis
Art: Michelle Kowalski
Cover: F. Greg Bussak
[2/10] (black-and-white comic, page 31)

COMICO

ELEMENTALS #2

A journey through the mind of a curious spirit.
Story: Michelle Kowalski
Art: Michelle Kowalski
[2/10] (black-and-white comic, page 32)

JOANY QUEST #9

"A Fair in Green Mountain"
Joany and her friend meet at the end of the world.
Story: William Stevenson/Laura
Art: Murphy Anderson
Cover: Tom Toman
[2/10] (black-and-white comic, page 33)



ROBOTECH MASTERS #1

"Come Onboard"
Story: Mike Bacon
Art: Mike Bacon
[2/10] (black-and-white comic, page 34)

THE COMICS JOURNAL

Anything Goes! #4
More fun-reading out this Ben Clowes, Steve Roberts, Kim Saks.

Ray Fields, Gilbert Hernandez, and others.
Cover: George Fiers
[2/10] (black-and-white comic, page 35)

DC COMICS

ACTION COMICS #540

Superman and the Green Lantern Corps.
Story: John Byrne
Art: Dick Dillin
[2/10] (black-and-white comic, page 36)

ADVENTURES OF SUPERMAN #28

A new kind of empowered hero is looking for Superman.
Story: Barry Windsor
Art: John Ostrander
[2/10] (black-and-white comic, page 37)

ADVENTURES OF THE OUTSIDERS #48

A Japanese criminal in the city.
Story: Mike W. Barr
Art: John Stevenson
[2/10] (black-and-white comic, page 38)

BOOSTER GOLD #2

Booster's new company has a formula for the ultimate quest.
Story: Dan Jurgens
Art: Mike DeCarlo
[2/10] (black-and-white comic, page 39)

CAPTAIN KID #1

Captain Kid must return to save his daughter's life.
Story: Cary Bates
Art: Cary Bates & Don Heck
[2/10] (black-and-white comic, page 40)

DETECTIVE #201

Between War and Peace.
Story: Mike W. Barr
Art: Rick Benda & Barry
[2/10] (black-and-white comic, page 41)

GREEN LANTERN CORPS #213

Master Raymond and Star Sapphire bring the Green-Lite into their team.
Story: Len Wein
Art: Bruce Fennell
[2/10] (black-and-white comic, page 42)

HAWKMAN #71

The hero returns to Thargion.
Story: Marshall & Brian
Art: Marshall & Brian
[2/10] (black-and-white comic, page 43)

INFINITY, INC. #28

"The Age of Superman's Grandity"
Story: R. & D. Thomas
Art: Mike DeCarlo
[2/10] (black-and-white comic, page 44)

MAZE #5

Story: Michael Pacher
Art: James & Michael Pacher
Cover: James & Michael Pacher
[2/10] (black-and-white comic, page 45)

NEW TEEN TITANS #22
The Titans start a vacation. More adventures.
Story: Paul Levitz
Art: Barbara & Tom
Cover: Barbara & Tom
[2/10] (black-and-white comic, page 46)

THE QUESTION #5

The city is taking apart and the Question must make a choice.
Story: Dennis O'Neil
Art: Dennis O'Neil
Cover: Dennis O'Neil
[2/10] (black-and-white comic, page 47)

SHAZAM! THE NEW BEGINNING #2

Captain Marvel is back in the city.
Story: N. & B. Thompson
Art: N. & B. Thompson
[2/10] (black-and-white comic, page 48)

THE SPECTRE #3

Dark forces are unleashed in the city.
Story: Doug Shacht
Art: Color & White
Cover: Color & White
[2/10] (black-and-white comic, page 49)

WARRIOR SQUAD #5

About action in the city. The first.
Story: John Ostrander
Art: Ostrander
Cover: Ostrander
[2/10] (black-and-white comic, page 50)

SWAMP THING #2

A case of intelligent vegetation leads Swampy on a most unusual journey.
Story: Mark Moore
Art: Rick Benda & Barry
Cover: Rick Benda & Barry
[2/10] (black-and-white comic, page 51)

TALES OF THE LEGION

Non-B story, but it's a story from the Legion.
Story: Paul Levitz
Art: Levitz & DeCarlo
[2/10] (black-and-white comic, page 52)

TEEN TITANS SPOTLIGHT #5-171

Spotlight on the Teen Titans of DC, actually.
Story: P. J. M. Lafferty
Art: P. J. M. Lafferty
[2/10] (black-and-white comic, page 53)

NAVILORD #18

Navilord tries to regain his reputation.
Story: Michael Pacher
Art: Brian Buzza
[2/10] (black-and-white comic, page 54)

ECLIPSE COMICS

ARCADE #18

"Carnival Bumpin' Part II"
Story: Brock Brown
Art: Brock Brown
Cover: Brock Brown
[2/10] (black-and-white comic, page 55)

PORTIA PRINCE OF THE GLAZIOWNS #4

A tale of a young woman leads into Part II of "Glaziowsky's Story."
Story: Michael Pacher
Art: Michael Pacher
Cover: Michael Pacher
[2/10] (black-and-white comic, page 56)

ALL-STAR INDEX #1
The greatest tales of the world's best superheroes.
Compiled by: Murray Wood
[2/10] (black-and-white comic, page 57)



CROSSFIRE #1

More futuristic action stories. Including the action-packed story of a dead young girl getting caught in a war.
Story: Mark Benda
Art: Ostrander
[2/10] (black-and-white comic, page 58)

GUERRILLA GROUNDHOG #2

"Un-It-It"
Story: Chuck Weyler
Art: Andy Lee
[2/10] (black-and-white comic, page 59)

KITZ #1 KATZ #5

"Kiss Kiss Fly" "Punk Rock" and "Kiss Kiss Fly"
Story: Laughlin
[2/10] (black-and-white comic, page 60)

LUGER #3

Luger battles his way into the future to rescue the innocent in a fight.
Story: Brock Brown
Art: Hampton & Nease
[2/10] (black-and-white comic, page 61)

MR. MONSTER #8

The monster in the Academy. "Dole Mountain"
Story: Michael T. Gilbert
Art: Gilbert & Pacher
[2/10] (black-and-white comic, page 62)

NEW VALUE #1

"Up on the Road"
Willard goes to New York and finds himself in a fight.
Story: Mandy Nease
Art: Mandy Nease
[2/10] (black-and-white comic, page 63)

PORTIA PRINCE OF THE GLAZIOWNS #4

A tale of a young woman leads into Part II of "Glaziowsky's Story."
Story: Michael Pacher
Art: Michael Pacher
Cover: Michael Pacher
[2/10] (black-and-white comic, page 64)

Everything
you've heard is true...

WILD CARDS



ACES HIGH

The second outrageous volume is now on sale.

BANTAM



COMING



- REID & FLEMING #2**
"Rogue in Fiches" Chapter 3
Story: David Kessel
Art: Joe Kessel and other comic, shop 275
- VILLAINS & VIOLENCE #2**
"Madwoman" Gordon, and The
Clawed luncher have saved again
the Claws!
Story: Jack Herman
Art: Bob & Taylor
(\$1.25 storewide comic, shop 222)

ENTERTAINMENT COMICS

- DELTA TOWN #1**
A world ten years from now, a society
grown just another Delta Town, years
after the most difficult years.
Story: Mark Montemarle
Art: Mark Montemarle comic, shop 222
- THE MAN FROM U.N.C.L.E. #2**
A highly sensational by THURTELL is
the detective of the story.
Story: Steve Tinsman
Art: Ken Fendler
(\$1.25 storewide comic, shop 222)

FANTAGRAPHIC BOOKS

- CAPTAIN JACK #2**
Captain Jack goes the magazine extra
comic—frankly—so the engineers a
effort!
Story: Mike Kessel
Art: Mike Kessel comic, shop 222
- JOURNEY: TELL TALES**
Beginning the first three and a half
story of Journey, with a new story
and comic. (Book #1)
Story: Bob Liska
Art: George Kessel comic, shop 222
- LOVE AND ROCKETS #20**
Featuring a new "Love" story by
John Hernandez and "The Look
of Germany" by William Hernandez
(Love/Gilbert & John Hernandez
(\$1.25 storewide comic, shop 222)

- PARTICLE DREAMS #3**
Art: 14 comic adventures, continued
from the previous issue.
Story: Mark Kessel
Art: Mark Kessel comic, shop 222
- POPEYE BOOK FIVE**
The 140 page comic with an introduction
by Betty London.
Story: E.D. Sagar
Art: Sagar comic, shop 222
- THREAT #9**
Book #9 is a full, the new comic!
The introduction of "Crisis", "Dignity",
and the "Hole Story"
Story: M. Kessel
Art: M. Kessel comic, shop 222

FIRST COMICS

- AMERICAN FLAGGER #41**
I have something and going at the
demon: what history makes of Lee
vige
Story: J.R. Goldstein
Art: Roger & Gorman
(\$1.25 store comic, shop 222)
- DYNAMO JOE #7**
Punko decided to run some new
adventure in "Dynamo" Joe.
Story: P.R. Foglio
Art: P.R. & Thomas
First "The Crispness" by Foglio and
Paul Quinn
(\$1.25 store comic, shop 222)
- ELITE: WEND OF THE
WHITE WOLF #2**
The conclusion of the adaptation of
The Strong One!
Story: Roy Thomas
Art: G.B. Freeman
(\$1.25 store comic, shop 222)



- JON SABLE, FREELANCE #48**
Jon Sable the security for a visit to
Italy is a small European story.
Story: Comic
Art: Mike Kessel
(\$1.25 store comic, shop 222)

- SHATTER #9**
Story: Peter Bitts
Comic: Charles Adams
(\$1.25 store comic, shop 222)

GLADSTONE COMICS

- WALT DISNEY'S COMICS
QUEST #5**
Lots of stories by Carl Barks and others,
including "The Reckless Dragon"
Comic: Carl Barks
(\$1.25 store comic, shop 222)

HARRIER COMICS

- ANALON #2**
Main character: Robert by Bob-Strang, R.
Newman, Brian Guller, and others.
Comic: Chris Bell
(\$1.25 storewide comic, shop 222)
- BARBARIENNE #1**
A new character: Barbarienne is a girl in
the dungeon.
Story: Martin Luch
Art: Mike Montemarle
(\$1.25 storewide comic, shop 222)
- BEFIDES #2**
"Welcome to the Dark Side"
Story: Rex & Bell
Art: Rex & Montemarle
(\$1.25 store comic, shop 222)
- SHOCK THERAPY #4**
Bill Stone's horror story.
Comic: Robert Freestly
(\$1.25 storewide comic, shop 222)
- SWIFTSURE #12**
"Tales of the Puppets"
Story: Brian & Leland
Art: Ken Latham
(\$1.25 storewide comic, shop 222)

MARVEL COMICS



- AVENGERS #280**
The Avengers battle angry gods on
Olympus

An Abstract On...

CONCRETE



The premiere readers take a hard breath in *The National Enquirer* Spectator Triumph Man's (Dear Joe Alan Body). But you won't find this story in the tabloids by the checkout stand at your local grocery. No, this is the kind of satirical and implausible stuff of which great comic books are made, and made no wonder about it. Paul Chadwick's *Concrete*, coming this March from Dark Horse Comics Publishing, Inc., is a great comic. His hero is that of Ronald Lathgow, a piggy, morally diseased

By Jan Strnad

spendthrift disappointed by the steady erosion and dissolution of his dreams. A rampaging trip with his friend Michael Maynard leads Lathgow clinging precariously to a sheer cliff face, only contemplating a suicidal plunge to the lake below. He will shortly find himself fighting for survival aboard an alien spacecraft, trapped in a rocklike body with incredible powers and heart-breaking deformities.

Ronald Lathgow will soon vanish into history, replaced by the city-slick adventurer and publisher "brood," Concrete As Concrete. Lathgow finds his world to be, in many ways, a parody of several human moieties.

His story starts in a book of concrete blocks. His housemate is a parking-lotch (he rides in the back). His friends are huge and clumsy, workaholic for everyday activities like opening the mail or dialing a telephone. His body temperature is over 200 degrees Fahrenheit; his cat cooks a

chicken in his mouth. His date is stuck hard and can never feel a woman's touch. She later finds a more sexually strong and virile guy can read the license plate on a car from the window seat of an airborne jet, but he lacks sexual repugnance. The women he loves is fascinated by him—as a scientific curiosity. He is known throughout the world, and he is desperately lonely.

Concrete is not a typical superhero. While not active in performing heroic feats, such as rescuing a crew of trapped sailors in Casuarine

if, the comic never finds him attempting a transatlantic swim for the "Century Book of World Records."

Concrete Paul Chadwick hopes that readers will accept him as he is: his life—rather than larger-than-life—tradition of a super-powered being, even though this kind of treatment generally requires the omniscience of an all-knowing to appreciate. According to Chadwick, "I think Concrete parades enough of the super-powered fantasy that the pleasure inherent in that fantasy will be there. The same readers who get

off on the standard 'underdog power fantasy' also get off on tales of woe, and that's a big component of Concrete."

Chadwick adds that he's trying to make the stories "accessible to new readers who may discover Concrete and find it obscure. The *Year the New Reader* section provides all the necessary information to understand who's who and what's what."

Concrete's origin will not appear until issue #3, in which Ronald Lathgow meets his new body. This was actually the first Concrete story,



Paul Chadwick

"Frankly, I would be with the idea of me being in it without getting references. I think Chadwick's sort of business is something everyone can identify with, that everyone goes through at some time in their life. It's also the kind of emotional reward that makes for a most satisfying character. It leads to grief, and grief is interesting."

Chadwick is well aware of the similarity of comparisons between Concrete and a certain exaggerated version of Sam Loe and Jack Kirby, but he believes the Concrete to assert his own personality and emerge as a character vastly distinct from the Thing. "It's not happy with the biologically based place that 'Concrete in the Thing' does right."

"It's fascinating, but I do think it's a bit odd and weird in both characters. It implies that the Thing has always been doing wrong, which isn't so. There have been perfectly wonderful stories about the Thing."

Now, Concrete is in no way a spin-off or continuation of the Thing. Concrete's a gentle, everyman superheroine grafted into at about him. He tries to make honest money and never gets tangled up in the kind of trouble that the Thing does. "The Thing is a former street rough, football hero and jet pilot, now part of a high-tech fighting team which defends against cosmic dangers to Earth's welfare. The appendages, nose, and details couldn't be more different. Even visually, I'd be surprised if anyone ever confused the two."

Chadwick delineates another crucial difference between the Thing

and with that for a long time."

Other questions will remain curiously unanswered in the first year of publication. For instance, there is the fact that Concrete's new body has no reproductive organs. Is it male or female, or does the concept even apply? Will Concrete gradually withdraw from humanity, or does Chadwick have other developments up his sleeve?

From the origin sequence: Concrete after the big transformation



and Concrete, the nature of their physical transformations. "The essence was that instead the Fantastic Four opened in a classic fairy tale manner by exposing normally fit persons to a series of events that changed their lives. In the case of Concrete, however, it was a rock-fall disaster. The too-brutal lead becomes the Human Torch. The one woman in the group gains highly feminine powers of defense and control. (Admittedly, it's hard to see what Mr. Fantastic's powers reveal about her in this context.)"

"In contrast, Concrete is a human being purposefully transformed into a body totally at odds with his nature. It's that incongruity from which much of the series springs. I think Ben Grimm's move to home as his body because it's an expression of who he already was. In fact, he's chosen to return to that form when he's been cast out. The decision is plausible, given the world he inhabits, with its throngs of fantastic monsters. Concrete must maintain his life, to him, a place to strive within and deal with—in his mind, heart and machine. I hope."

"I'm being very careful not to intrude on the look of content of the Thing. Concrete is a very personal achievement by my outlook on life, and the stories and the setting for characters is and the continuing characters are all aspects of that."

While the Thing battles against evil on its rocky home, the coast thing to a villain to appear in Concrete a Justice Man Douglas, member and former employer of Ben Grimm. Chadwick describes Douglas as a "happy warrior," one who is not hesitant to risk lives of Concrete to further his own political goals. The relationship and Concrete's response to it, says Douglas often lead Concrete into trouble. "Douglas is a great plot facilitator."

Important continuing character in the context devoted to studying Concrete's unique physical

ogy. Ben Grimm Vantage (is there significance in his last name?)

"Of course, it's an obvious effort to have Mongoose Jr. and it's something I try to diffuse by not constant detail of any relationship. I think you would all that I like Karl Mongoose's work by making Concrete, which reflects my worldview, which is that most of us lead lives of tragicomic 'maddening' there. There's an emphasis on irony and a fascination in looking for humor in some of all characters as having reasonable motivations. Horrible things go down in Concrete, but not out of the service to any great capital. But."

Mongoose has a striking physical resemblance to Chadwick's self of one year. Elizabeth, a reflection of Chadwick's "ideal of human form," Chadwick describes Mongoose as "visually beautiful" and "personally difficult to work with often. Her driver's license is suspended, she does the part when writing checks, and she's not quite sure if she should be recognized. I think she's probably the only character who's stronger than Concrete as a man with her."

Concrete's love for Mongoose and his hopeless longing for the pleasure of the sexual world manifest themselves in a subtle collection of erotic art that he keeps in display

in his wardrobe/living quarters. One can't help but think again of the Thing and the odd evidence of sexual interest that typically blacked address approach to the character, while Chadwick boldly depicts both art and erotica, in a world yet status quo. The questions that are on every reader's mind.

The inner circle of Concrete's close friends and cohorts of completed by Larry Mongoose, who has a lot in common with Chadwick but with a more fanciful level. Larry describes himself as a novelist but so seems to know what he's writing. According to the Concrete producer, "Larry's literary eye is matched by a novelist's touch, and his affectionate involvement with two more women are a continuing source of emotional and perhaps vicious enjoyment for Concrete."

Chadwick calls Larry "a man who, as college student I wish I'd been, charming with women, adventures, at least with his ego, and a night and night period of himself. I always thought that if I could be so at some stage, I could be so at happy in a way."

Though Chadwick's created prose fiction in the past, none has been published. "I want to funnel things towards reasonable stories, so most of my writing for the last three years

Concrete leads his unexpected friends during his transformation scene.





Two of Chadwick's favorite writers...

has been intended for comic."

While receiving medical attention, Chadwick admits the initial one with storytelling that is the hallmark of the "comic writer." He's had an informal training in creative writing but has picked up plenty of the techniques and fundamentals from his collaboration with Archie Goodwin on the *Dan Dare* series for Marvel Comics. The team was brought in as a last-ditch effort to save the dying title, beginning with #38 and continuing through the final issue, #42 (which opened the cover headline, "Because you demanded a better last issue of *Dan Dare*").

"Archie's really good at set-ups, writing scenes that end on a certain note, and introducing characters through dialogue and action rather than ponderous exposition."

"I also picked up writing skills by working around good writers in the comic industry, and by reading a

and Larry



lot." Another Young gun, Chadwick is a fan of mystery fiction and detective stories, such as "the writings of Louis Ellery, those of Carl Sagan's books, Stephen Gould, and Anne of course."

"It's also essential to mention Jack Vance, to whom I read while at *Conan* #2. *Exultation* is the name of one of his novels, one that's always stuck me as beautifully eloquent. Contemporary, *Exultation* is the name of 'Captain Nemo's' boat in the story."

As with most comic book pros, Chadwick's involvement with comics goes back to early childhood. As a young kid he was a *League of Super-Heroes* enthusiast, then he came a devoted Marvel fan around the age of 12. This was around 1965, when *Iron Swords* was having his peak, and Chadwick admits that *Starline* influenced his entire style. He adds, however, that "I realize enough that I don't draw the strong parallels of empire in parallels."

Chadwick's great major influence came from the *Sea Under the Atlantic* series, which he read at the age of 10 and stayed with him until "the end of my life."

Chadwick calls it "a monumental breach of creativity. Frank Miller was a member, Ron Farris was a member, and there were some very artistic writers like Jim Moench, and up Scott and Bob Nagel. The feedback that I got on my art contributions was a major influence

on my taste and inclination comic was."

"*Atlantis* was introduced to all European comics. He took a trip down in the early '70s, he'd things were showing up in comic stores here, and in fact comic stores were pretty rare back then. He took a trip to the States, I guess it was generally a broadening experience, seeing that there was a whole history of comic before Marvel comics."

Chadwick's formal education came from the University of Washington, and then the Center College of Design in Pasadena, California, from which he graduated with honors in 1979. He immediately went to work, working on a number of projects for Disney, MGM, Universal, Paramount, Warner Brothers, 20th Century Fox, Lucasfilm, and others. His credits include *Strange Brew*, *The Philadelphia Experiment*, *Demolition Man*, *Gladiator*, *Star Trek: The Motion Picture*, and others.

He has also worked on magazine and paperback book covers, movie posters, pre-production films, and has contributed to the design of structures at Disneyworld's *PLEISTO* Center and the *1986 World's Fair* in Vancouver.

His career experience has had its effect on Chadwick's drawing and storytelling style. "In storytelling you have to compare fiction to a way that the camera would see, and the camera usually is about four-and-a-half feet from the ground, at a position where a car moves or goes



A portfolio of Chadwick's movie and illustration work.



Will Power



From Chadwick's sketchbook.

Just out of habit I'm distressed to see more heroes coming angles.

"Also, I did a lot of sketches and comps for movie advertising where body posing had to be very complimentary of what the character and story are like. This has made me very aware of the commercial effect of body posing."

Most people wonder why Chadwick would turn his back on a lucrative art career in movies to illustrate, as he and Elizabeth have recently done, in real Comixland. Chadwick explains: "It's sort of ironic, mostly because someone else's idea. We occasionally get the chance to create a bit of heroism in a sequence on page one, but just

usually you're just serving as the director's hands. That's the main reason I left storyboarding—because I don't have ambitions to go to the higher positions on film and storyboarding isn't very creatively satisfying. The main is on you to offensively and indignantly kick it out."

Concerning how Chadwick got opportunity to use a project through from the first group of artists to find projects, "I consider Comix to be my best shot at comics. There is no temporary factor here. The publishing is all by itself, so I have to see to it that it is a success."

Comix does not want a likely candidate for shuffling. From what follows a few years ago at last

become one of the "back bars" of 1987.

The series was originally presented to comic book publishers in 1980, and although he received substantial interest from Mike Gold, then of First Comics, Chadwick found no takers for his creation. While the 1983 character was eventually the same as the successful 1986 version, the presentation was not.

"My first presentation didn't give a good sense of what the series was like. The only story that was done was the origin story of a man, as I've said, completely different in tone from the rest of the series, and none



Part of Chadwick's and with Dark Horse reflects the possibility of book editions of Comix.

"I'd like to expand 'The Teen-steric Issue' (Comix #2) because I think there's a whole lot more story that could be told about the idea. In fact there are friends in the story where I have specific things I'd like to more if I ever did get a chance to expand it. I think the characters are very good but that will happen."

Because to Comix to date has been nothing about glowing comments on the first Comix story, "Labyrinths of the Rock and Fennos," Dark Horse wrote in The Comics Buyer's Guide: "That one (story) alone is worth the price of the issue. I really want to see

more by Chadwick, particularly more about Comix."

The same story prompted an unadvised letter of praise from Richard Eklund to Randy Standley of Dark Horse Comics, calling Comix "delightful success." After fervently comparing Comix's multi-life approach to a super-powered subject to Marvel's "and and every (Dark Horse) series," Eklund goes on to say that "theater ought to be as good and efficient as this, by reading Comix."

Says Chadwick: "I have to remind myself that Eklund is not prone to underestimation. After all, this is a magazine to single-page story! To have somebody like him to have you to say in the gate—that is great indeed. Is it great?"

of the contrasting characters was in a I certainly don't feel exposed to lots for not picking a up."

The new 1986 presentation included three complete covers and a copy of Dark Horse Presents II that featured Comix's first published appearance ("Labyrinths of the Rock and Fennos"). Also in the package was character profiles, story synopses through some number one, and a recent style prototype of Chadwick-written ads. The new presentation, represented by agent Mike Friedrich, gained eight offers of publication, including offers for color books from Panegyric Books and Marvel's Epic line. Chadwick found it especially flattering that Archie Goodwin was interested in Comix for Epic.

The only major publisher not to want Comix was DC Comics, which does not accept creator-owned projects, and Comix, Casson, according to Chadwick, "lost the most precious opportunity I could ever imagine" but felt that the book didn't fit their current publishing plans. (The latter reaction, I predict, will prove to be one of those ratheringing decisions that comes back to haunt editors for years.)

Comix will be immediately beginning in March 1987. Chadwick has capable of doing more work beyond the bi-monthly rate but his time will be devoted to more Comix material. He would like to see the Comix rights pages at Dark Horse Presents to mention interest in the character and to give him necessary stories that can serve as an occasional fill in case of Comix where he needs a break.

This Summer . . .

HERO
COMICS

The New Age of
Heroes Begins!



The Lives and Deaths of Jim Corrigan, Alias...



Part One of a HERO HISTORY by ALAN STEWART

The Spectre is coming! That was the phrase that appeared, in almost every comic book published by DC during several months in 1965, heralding readers with the promise of a "new" character's debut. Most young readers that would not have been familiar with the Spectre—but older readers, or those who'd perused John Fieffer's recently-published book *The Great Comic Book Heroes*, knew that those words heralded the revival of one of the most unusual superpowers in comics—a hero who had not been seen for two decades.

Today, another 20 years later, the Spectre is coming once again—as he has not since 1945. On the eve of the debut of DC's new

Spectre series, then, it seems appropriate to review the history of the Ghostly Guardian—the striking hero whose mystic/cosmic spirit end has spanned more than 45 years in the DC universe.

God Told Me To

The Spectre made his first appearance in a six-page "teaser" in *More Fun Comics* #81, his origin followed, in two parts, in *More Fun* #92-93 (Feb.-March, 1946). The new superhero was a creation of writer Jerry Siegel and artist Bernard Bailey, and followed Siegel's co-creation of Superman (with Joe Shuster) by less than two years. Siegel's new character would later be seen by some

as an attempt to create a super hero even more powerful and awe-inspiring than the Man of Steel—a virtually omnipotent hero.

In the original tale, a police doctor named Jim Corrigan was about to undergo "Operation Brainiac" when gangster "Doc" Brown, already going kidnapper Corrigan and his fiancée, Clarice Winston, then accused him of a heist of ransom and dropped him in the river.

Jim Corrigan drowned—but on his arrival in the "next world," a Master Calabrese belonging to the Dark, though not expressly named as such, told him that his work on Earth was not finished. He was not to know eternal rest and all-red was banished from the planet. Thus, he would be sent back to the mortal



One of the earliest appearances of the Spectre, and the first appearance of Doc (More Fun Comics #86, May 1946)

world as one of them, and with amazing powers to use in his mission of healing evil.

When Jim Corrigan returned to Earth he found that he could now fly, walk through walls, and turn invisible. Acting just in time to prevent Clarice's murder and to apprehend Brown, Jim then broke off his engagement with the young woman, misunderstanding her real reason—that he was a dead man.

The ghostly detective decided to maintain his identity as Jim Corrigan, the better to learn about crimes, while maintaining a new persona for himself in which to wage wars. He put together a somber green and white costume—and the Spectre was born.

Unfused by mortal remains, the Spectre's powers proved to be virtu-

ally limitless. He could expand his diminutive body to planet-dwarfing proportions, journey into space and into apocalyptic dimensions, and command supernatural energies. No physical force could harm him. Lost for an hour, children would look into his all-piercing eyes and drop dead of fright.

This law, ruthless aspect of the character, though not overplayed in the 1940s, played a significant role in the Spectre's impact. Though clearly on the side of law and order, the early Spectre was hardly a comfortable or personable hero. He represented the awesome justice of God, striking from the "world beyond." As such, he might frighten those he helped as much as he reassured.

Because of the Spectre's awesome

powers, few of his foes were any match for him. Frequently his enemies were ordinary criminals, and the Spectre's efforts to solve one mystery or another, so as to uncover the guilty parties and deal with them. On other occasions, however, the Spectre did outright against mystical enemies with powers similar to his own. When he fought Doc, the outcome of the conflict could be as slight.

There was occasional pathos as well as action and terror in the Spectre's adventures, however. Some after his origin story, for example, the struggling spirit was offered a choice between eternal rest and being forever earthbound, and to ease the life of Clarice Winston,



when he will land, decided to reveal as Starb. The Spectre's topmost line for Clancy would continue as an ongoing aspect of the story.

Also not long after his debut as *Starb*, the Spectre entered the pages of *All-Star Comics*. The first issue (December, 1940) featured the Spectre and other heroes in a side adventure, but the first chapter in issue #2, with the advent of one of the most influential concepts in comics history. That issue saw the Spectre present at the first meeting of the first superhero group, the Justice Society of America, as written by Gardner Fio—and though his transitory, developing powers might seem to render him a super-being, the Spectre shared the JSA's adventures for the next 30 years.

Over the last few years, there was considerable tampering with the



Spectre's nature and powers. While *Starb*, *Conquest* and the Spectre's nature and powers. While *Starb*, *Conquest* and the Spectre were originally

different pieces of the same being, that changed in *Starb* #75 (Jan. 1942), in which the Spectre was revealed by his creator with the

TOP AND LEFT: The return from his exile in another dimension, only to be defeated again (March-April Comics #87, July 1940)



power to endure and maintain his body (and at the bottom of the story with the "Ring of Life"). *Starb* *Conquest* now lived again as a mortal man, though he still possessed his extraordinary, much modified



when the Spectre emerged from his body—usually a separate entity. This was the beginning of perhaps the strongest anti-go relationship in comics.



the last and character of the *Starb*. *Starb* #90 brought yet another change, as *Starb* *Conquest* entered the *Justice Society*, leaving the Spectre behind as an invisible spirit. For the remainder of his career, the Spectre was reduced to a subterranean role in his own story, serving as a sort of guardian angel to the *Justice Society*.

The Spectre started in the debut issue of *All-Star Comics* (Summer 1940), just two issues before the advent of comic's first superhero group—the Justice Society of America.

The great ghost had now been removed from his original concept

and appeal, and, perhaps fortunately, the idea did not long survive the ascendancy of Fogg. The Spectre had appeared in *More Fun* was the first issue (Feb. 1945), while his last issue of *40-Star* was #13 (March, 1944-45). The Justice Society continued on without him in *40-Star* for several more years, and finally succumbing to a changing standard in 1950. The *Golden Age* of super hero comics had reached an end.

The Silver Age Spectre

It is probable that the Spectre would have remained indefinitely in low-color border-line status for the better of two individual comics, *Spectre* #6 (October, 1956) and *Flash* #123 (September, 1958). The former of these illustrated DC's second version of the Flash, and by December, 1958, that there was once again a market for super heroes, indicated a second "boom age" of comics. The better book, following several years of super hero revivals, reintroduced the original Flash, and with the development of the "Earth Two" concept, made it possible for the

heroes of the 1940s Justice Society to return with their younger counterparts under the 1960s Justice League. Within a couple of years, the Justice Society was appearing regularly in Justice League of America, and individual members were being up on shelves. Dr. Fate and Hourman carried together in two "legend" issues of *Showcase*, while Black Canary and Starman had the same in *The Brave and the Bold*. Through it all, the Spectre remained absent, strongly apart from his Golden Age colleagues, and DC announced that it would issue a 1960s story would feature Dr. Mid-Nite and the Spectre. After an apparent reconsideration of the character's compatibility, however, Dr. Mid-Nite was dropped from the program—followed by the publicity campaign initiated at the beginning of this article. DC finally delivered *Showcase* #61 (Jan. Feb., 1960), featuring what the cover captioned "the most exciting comic book event of the last 28 years!" The Spectre had returned at last.

Guiding this revival was editor Julius Schwartz, who had overseen the creation of the new Flash, Green Lantern, Atom, and Hawkman, as

EVEN AS THAT GUNNERS TO THE SPIRIT WORLD IS MADE—THE GUNNERS FIRST GUNNERS! NOT FOR TWENTY LONG YEARS, HAS HE EXPERIENCED THIS STRANGE PHENOMENON—THE FIRST GUNNERS PHENOMENON!

THE SPELL THAT HAS HELD THEM UNCHANGEABLE IN HIS PHYSICAL BODY HAS LINGERED AT LAST! I CAN FEEL MYSELF DIVIDING INTO TWO PERSONALITIES!



well as the development of the Spectre. Their concept had been striven to the scepter by one of the writers, Gardner Fox, who had written the character in *40-Star*. Gardner doesn't recall. The art was by Murphy Anderson, whose previous working style was familiar to readers of other Silver-age titles like *Hawkman* and "Adam Strange." There were inherent challenges in bringing the Spectre to the 1960s. For example, there was the question of which version of the character's nature and powers to use. The Silver Age had brought a more logical science-fiction-oriented approach to superhero stories, if the Spectre's powers were to be as virtually limitless as in the early 40s. If it was going to be more difficult to make him tougher credible. Finally, it was necessary to explain not only why the Spectre hadn't come out of retirement with the rest of the Justice Society did, but why a ghost would have ever returned in the first place.

The War That Shocked The Universe featured Schwartz and Fox's answer to these problems. The story opened with Detective Captain Joe Corrigan (initially showing the passage of 20 years, now for a variety of value in his last) carrying to help a young woman to locate a former use had intended. Corrigan couldn't use the Spectre's powers to aid in the search because, as revealed in his thoughts, the Spectre had been missing for two decades.

Analizing him and the events was another investigator, who suggested a manner to locate the spectral energies he needed to track down the Spectre. Corrigan attended the attack, which had an unexpected result—the detective left his psychic dividing into two personalities, as the Spectre emerged from his body for the first time in 20 years.

The Spectra's arrival proved ominous, for a group of criminals, enemies of Atom, had just lifted a live grenade towards the building where the attack was being held. Seeing the danger, the Spectre leapt in front for Atom, leaving Atom while he "caught" the grenade's explosion in his clasp, then he gave in psychic prophecies, and, sweating over the city, he could release the explosion harmlessly. Meanwhile, the police had traced the former to a warehouse, and he, Atom, and the heroes used there, only to find themselves trapped by other mysterious criminals. The Spectra followed

them, however, and came through the walls to kill the criminals, swallowing their bullets and making their gun-barrels longer and wrap around their bodies.

With the criminals at last and the battle over, Atom and his sister after-ops took a couple of moments to become acquainted. Both were remarkably calm as they considered what sort of force could have questioned the Spectra, and why he had been freed at the time. The Spectre then first away to seek out the unseen, attempting to locate the source of the overpowering force—which he eventually traced to a small-time criminal named Paul Nevers.

Nevers, it turned out, was being possessed by a powerful demon named Atomica. Atomica had come to Earth 28 years ago to work evil, but on entering a human host body, he had immediately found himself trapped. The Spectre had been trapped in the body of his first Corrigan at the same time, the reason for both occurrences was that the exposure saved energies of the two related beings had combined each other out. When Atomica's mortal host died, the demon was freed, and so was the Spectre. Since that, Atomica had returned to his own

dimension and had returned with a special silver bullet, armed with evil power, which when used to kill the new host body Atomica had chosen, would combine his Atomica and imprison the Spectre forever.

By Atomica's plan, Jim Corrigan eventually ending posing the gun with the bullet at Nevers, fighting a complex use of the trigger, while the Spectra and Atomica arose from their beds to battle in the heavens of the next plane. They battled in silence, until, even now, as each other, but both were exhausted. Back on Earth, however, Jim Corrigan had overcome his temptation and knocked Nevers out, creating Atomica to weaken momentarily. The Spectre took advantage of this opportunity to quickly overpower Atomica, dragging him across the heavens to the end of time and space, where Atomica would remain forever, inert and powerless. His first returned to Earth to again Jim, answer the Spectre had had a mission, who was even now adhering to conquer the Earth himself.

This story established the *Showcase* Fox Anderson approach to the Spectre. Despite occasional references to the character as a

"The Ghost of Asa Chance" (*Showcase* #64) was a minor tale, yet it established an important point: The Spectra's most vulnerable area was his human host.





Increasing with Earth. Finally, using power gained from purchasing the shadows of Earth-people, Shatters was able to position in the dimensional border and come to Earth, where he was opposed by the Spectre. The Spectre's raw power could not overcome the great darkness, but Shatters was dunked at last when the Spectre dragged him back to the beginning of time, leading him into the Preval Atom just as it exploded, so that Shatters's chaotic world be scattered across the ever-expanding cosmos.

This act, with its huge scope and religious overtones, was the Spectre's most cosmic adventure (at least until Crisis the Infinite Earths), and was probably the high point of Tim O'Neil's work on the character. The Spectre himself seemed to acknowledge its significance, speculating that his battle against Shatters may have been "the very reason why the Spectre was brought into existence, from ago!"

The Spectre took a final lesson from Shatters, emerging in issue #67's "The Ghost of Am Chance." This story found the Spectre temporarily displaced from the body of Tim Corrigan by the spirit of a gambler and con man. Wounded by his inability to "win" as his host body, the Spectre had to absorb snippets of his good deeds in order to gain the power to pull Am Chance out of Corrigan and defeat him.

While it was unreasonable to expect that in such time the greatest team could come up with its most more mature and creative volume (it is the one period), Am Chance inevitably seemed something of a consolation prize. Shatters the Eternal. Nevertheless, the story's concept was clever and entertaining, if executed. It also established the important point that the supernatural Spectre was indeed vulnerable in one area—his human host.

At about the same time that Shatters did appeared in the weekly Spectre panel, his fellow Justice Society members for the first time since his revival, in Field's Justice League/Justice Society team-up. This story involved a "Crisis Between Earth-One And Earth-Two" (JLA #66), as the two Earths were chafed together on collision course. What his fellow heroes dealt with the "Crisis" efforts, including an invasion by a mutant called the Anti-Matter Man, the Spectre had to keep the planets separate by creating his own body between them as "The

#66: "Crisis Between Earth-One And Earth-Two" (JLA #66-67, 1995). The Spectre finally got his own magazine in 1987. In this scene, he battles Captain Skull.



The Spectre battles a possessed Flash in *Shores & Bolt* #72 (July 1997).

Bridge Between Earths" (JLA #67). The worlds were saved only when the Atom drank the Spectre to an infernal state, then rapidly expanded. The Spectre responded, pulling the Earths back into their proper positions, and leaving the Atom Matter Man back unknown sources. Of course the Spectre "surrendered" and was able to re-emerge his ghostly self following his apparent sacrifice. With this story, Gardner Fox proved it was possible to write the Spectre as a flesh character in the modern era, even if only in a certain type of story.

The Spectre's new appearance, almost a year later, was in another team-up story, as he co-starred with the Modern Flash in the "Crisis Between The New and the Old" (Flash #167). In the story the spectre was turned into a phantom being by a memory man, the Ghost Pilot, and had to battle the Spectre. Here the Spectre completely overshadowed his inanimate, thought-for story was overshadowed by the Flash. When the Spectre came up in #8 & #875 several months later for the first of several appearances with Flash, the results were somewhat less successful, as Spectre

Bill Henry had the Caped Crusader temporarily blinded with supernatural powers to help him stand with the Spectre against a Chinese man named Shatters. This story also indicated what would become a major continuity problem involving the Spectre, as Jim Corrigan was clearly implied to be inhabiting the same Earth as the contemporary Earth-One Batman. In #8 & #875, it had been briefly indicated that the Flash was visiting Earth Two, but by this time editor Murray Boltinoff had decided to ignore the Earth-One and Earth-Two distinctions when naming heroes in #8 & #875. This would prove frustrating to regular DC readers, but the Spectre's continuity would, with time, become more complicated yet.

By the time of his second *Shores & Bolt* appearance, the Spectre had proven popular enough to record his own magazine at last. The Spectre #1 (Nov-Dec, 1987) joined the Ghostly Guardian against yet another fusion ghost—the shade of an 18th century pirate named Captain Skull, who had erroneously possessed the body of his descendant, an important diplomat. (Skull would of "sympathetic energy" capable of

The Spectre finally got his own magazine in 1987. In this scene, he battles Captain Skull.



"dread figure," or renderings of skulls for people in his eyes, the revived Spectre was essentially a reposed DC superhero of the period—a considerable establishment figure. Tim O'Neil's script did not skip on the supernatural elements, but they presented it as a pseudo-scientific manner that was not out of line with the science-fiction emphasis in Schwartz's other hero comics. Moreover, Anderson's modified the Spectre's core appearance, making him more of a conventionally good-looking superhero, and having the shadowy veil his eyes into a precious mask.

Perhaps the most successful aspect of this Spectre was the handling of his immense powers. In this against ordinary criminals were striking, if not chilling, but in his cosmic conflicts with mystical foes, the Spectre came alive. When the Spectre battled an entity such as Am Chance it seemed quite possible that,

as powerful as he was, he could lose, and be destroyed. Ford's continued use of modern occult lore, the best of fiction tradition, and the aforementioned "pseudo-scientific" approach to the supernatural made such battles credible. And while Murphy Anderson was perhaps not as imaginative as Kirby or Ditko in drawing cosmic or mystic conflict, his clear renderings put a new meaning sense of reality to these spectacles.

The revived Spectre, then, was less a green serpent of moral crime than a cosmic champion against evil. This became even more clear at the first issue of *Shimmer*, #64, which featured Atchafalaya's master, Shatters the Eternal. This obvious Lucifer figure, the ultimate evil entity, was created after the "Preval Atom" exploded to form the universe. Shatters ruled the underworld of Evil, but his more sought to conquer the physical-world universe,



Neal Adams brought new dynamism to The Spectre, heros a scene from *The Spectre* #1 (Sept. 1968).

dramatizing the Spectre, who had to pursue the menacing ghost across time, through various physical incarnations, before he defeated him by the use of the same energy.

The Adams Spectre

This first issue was, as it turned out, the last for the writer-illustrator team that had created the Spectre's revival. Murphy Anderson left the book with this issue, while Gardner Fox's last Spectre story (at least for several months) would be in #2. That issue introduced Anderson's replacement—a new DC writer named Neal Adams.

Whereas Anderson typified the classic, tight "boom style" of DC's Silver Age, Adams represented a

new approach to comics art. He intuitively brought a new dynamism and a tremendous sense of human drama to the Spectre series, even though the full effects of his latest weren't on display until the first story he illustrated—a issue Fox often involving the battle of the Spectre and Jim Corrigan against his inner-conscience adversary since his arrival—his "inner war" in a mind-time clock turned stage tragedy.

The next issue, scripted by a then newly hired-guy named Mike Friedrich, was considerably more effective. Friedrich's slicked-back, intellectual modernism to counter the old characterizations, focusing much of the book to a drastically cartoonish ghost war. Without

Upon making his entrance halfway through the story, the Spectre had to deal with the aging hero's depression over his diminishing strength and agility, as well as with another much-missed hand suddenly gripped with supernatural power.

Adams' art was especially well suited to the elements of human drama in this story and he continued to explore this vein as he illustrated the next two issues. Issue #3 told of a madman's entry who traveled through the universe, spreading a "plague of evil" which destroyed worlds. This being began as a man of Earth with the possession of a small child, to destroy the world, the Spectre would have to destroy the child. The Spectre's refusal to consent in act of murder, even in a good cause, turned out to be the right decision, and the evil being was foiled forever.

With this issue, Adams made the Spectre as human as any other hero, with convincing human emotions of doubt and rage. He also began to explore emotion in the relationship between Jim Corrigan, as such his mind, often out of control, and the awareness of some ordinary people in the Spectre's presence—those that he'd been used to off the early-ies.

These themes were developed further in issue #4, as the Spectre found himself causing a panic among the populace as he tried to overcome a kidnapping human plot. In the point that Jim tried to arrest him as a public menace. The Spectre Prime was extremely involved in the course of the panic, while the gates opened out to be none other than Jim Corrigan's "monsters." Cor Benzo, who had been suddenly transformed into a giant by a demon's silver ball (from *Shogun* and *AND*). Ironically, Benzo used Corrigan's tale, referring to obey the Prime's command to kill the police detective again.

Weaknesses

Although Adams seemed well established on the book by now, the fifth issue was his last as both writer and artist. Gardner Fox and Murphy Anderson both returned in issue #6, as writer and artist, respectively, bringing with them new penciller Jerry Grandt, whose sense of art and lettering gave the story a subtle quality that the book's story in this issue was one of his best, featuring a classic struggle between the Spectre and an obviously demonic, ناصر.



New penciler Jerry Grandt gave the story a subtle, massive feel, with Murphy Anderson inking (*The Spectre* #6, Oct. 1968).

The next issue was less successful, featuring a short tale of a book seller's ghost who haunted the store, he had died trying to stand, sounding off the book was a book-up story solo about Hecaton. This was Fox's final issue, as another young writer, Sam Hamer, took over for the next issue.

The cover of issue #8 featured a dramatic looking Spectre pointing an accusing finger at the reader under the lighted, "Then you look into the eyes of the Spectre!" Inside, an enhanced Spectre attempted to rid the city of a body while the detective was trapped by ghosts, and Fox refused to allow his other self every and he helped him. The Spectre impatiently resolved the issue unconvincingly with a blast of mystical energy, which also, unfortunately, struck and almost killed an innocent person. For his contribution, the Spectre was sentenced by the central voice which had conviction and was given a "warning." This weakness would be apparent only in periods of some and would only last time. Sam Hamer, as the Spectre battled in evil against a demon, he found himself much dead. Nevertheless, he prevailed and eventually defeated the foe, and regained his sight before the issue's end.

This issue's development was a reflection of the fact that the Spectre was not acting well. The creation of a "warning" would presumably render the Spectre less intelligent,

and more humanly sympathetic, on the other hand, DC was also trying to play up the more ominous side of the character as well, as indicated by the cover.

None of these developments would save *The Spectre*, however.

In *The Spectre* #9, he was given a "warning"—in this case, blindness.



When DC's new writer Dick Giordano was assigned the ownership of the book, beginning with #9, an execution within two issues had already been made. Nevertheless, this issue featured a complete change in direction for the book.

Still disturbed by the previous month's events, the Spectre could not easily grant it would be rendered and would have to do something the Spectre had done more 20 years. When Jim Corrigan promised that the Spectre had no right to consent any more, then he was playing with the Spectre's mind to force him into his body and finally rendered him unconscious. Immediately upon this, the Spectre was sentenced to death in judgment before the war once again. As his protest, the Spectre was given a "Journal of Judgment," a book containing the names of people whom the Spectre was bound to investigate and judge, in the past, sometimes, of taking their lives (which, usually, was the very act for which he was being punished).

With this concept established, the rest of the issue, as well as all of issue #10, featured about stories about the people the Spectre judged, with the title's new role changing from prelude to control. All of these stories were immensely long.

A portion of the splash page of *Captain Electron #2*. The symbolic power discharge again sends the great forces of opposition to rest.



where the winner it may be worth it to make an attempt to formulate your own script. Start with the basic outline of an idea. Build it from there. Add subplot and story lines, and look for the element to add to your plot. Don't be satisfied with mediocrity. Strive to improve your product. Practice writing dialogue. Try to immerse yourself in the world of the imagination of carrying it to (done). Try if possible to read your stories on an annual basis. Remember, not all stories should have a happy ending. Art should mature with age, and life is not always happy. Sometimes it's tragic.

In writing scripts for *Captain Electron*, I attempt to follow all of the principles listed above. For those who have read the first issue of the series that may not seem so "a simple, uncomplicated idea," as Dan Thompson of the *Comic Buyer's Guide* said in his review of the book. It had to be that way because of the nature of the material we were dealing with at the time. However, that situation has changed considerably, beginning with the second issue, and in all subsequent issues, a much greater emphasis will be placed upon plot development, and deeper character studies, as well as the mandatory action se-

quences. In addition, a touch of pathos and a bit of humor will be added from time to time.

A word about the art on this feature is appropriate. In my opinion originally was the art of the giants of the newspaper syndicates. Comic artists such as Alex Raymond, Hal Foster, and Russ Houghton were the mainstay of the adventure comics of the 1930s and '40s. Their art work was superb by any critical standard. Even today the material these men produced is regarded as the apex of artistic greatness for the medium they represented.

I have never consciously attempted to simulate the style and techniques of these giants (many others have imitated successfully from them). But in my case, it was inevitable that some of their style would rub off on me, if for no other reason than the fact that I have so admired their work. My efforts, however, were directed toward developing my own technique, and my own approach to the medium. For whatever it's worth, that's what I've done with *Captain Electron*.

I tie up my pages with a *Wuon* panel, the same as most publications do. I ink the pages with a *Wuon-News* Galaxy brush like the majority of price. Between these

two phases is the typing I've developed over the years. It is not the typing of a Howard Chaffin, a Steve Rude, or a Don Flowers, or any other cartoonist operating in the field today.

It is the result of my years of attempting to perfect my art. Of course, my perfection never comes to final things, and I make no pretense of having attained it. We all improve or regress in exact ratio to the efforts we achieve, or fail to achieve.

In future editions of *Captain Electron*, the reader may judge for himself whether these efforts are worth his time to investigate or to pursue further in the meantime, he may be astounded by my most recent efforts in bringing forth the best comic book material I am capable of producing.

As an industry, comic books have proven their ability to survive through five decades of time, three wars, a major depression, several recessions, rampant inflation, and during prosperity. While I harbor no delusions of scaling the heights of his devotion with *Captain Electron*, I do foresee a future of rapid growth for the character and comic content as a part of the American Dream, such as acceptance will be good enough for me.

The Answer To Everything?

Why...

IT'S SCIENCE
with Dr. Radium

IT'S SCIENCE, SCIENCE
FOR THE LUCKY, SCIENCE
FOR THE UNLUCKY,
SCIENCE—WHY IT IS
A J.C.



Non-Radioactive Entertainment.

IT CAME FROM DETROIT

A History of Arrow Comics (so far)

By Roy Harper and
Ken Robinson



Fantastic Fanzine

By today's standards, Arrow is not a new company. Publishers are popping into (and out of) the comic book market weekly, or passing their one-year mark without making "old readers." But the black-and-white glit glitz makes it unarguably that it's old modern has not even heard of Arrow or its crew.

Making its official debut in the comics market came on December 22, 1985 with the release of *Star*

from the Arrow #6. Arrow Comics is currently publishing two bi-monthly and two quarterly titles, with plans for five new titles and two reprint volumes in 1987 and hopes for continued expansion in 1988 and beyond. Its history can be traced back to August of 1984, when Ralph Griffith, Stuart Korn, and Robert Knight decided one evening that the Detroit area was lacking an impos-

sant form of comic fandom—a fanzine. So, as people in need to do, they set out to create their own, albeit without the first idea of how it was done. Ralph et al., as they have come to be known from the reprinted pages of *Arrow Comics*, readily admit that it was Knight's initial enthusiasm that got *Fantastic Fanzine* rolling, and his untimely knock for finishing out everything he wanted to know that led to the production of the first four issues. "Though I was having a good time working on the thing," said Korn, "I was thinking in the back of my mind that this was just the least of a long line of heart-breaking schemes. But we were so used to a 'no' word that the month before!"

The first issue, which ran eight tabloid pages under a Wolverine foot, was a modestly designed affair that was consistently half-filled in shades of gray due to a misunderstanding between Griffith and the printer. Griffith handled all the art chores. Knight handled most of the writing, and Korn was volunteered to be typist, letterer, and assistant everything. It was great away from it at the first King Con in local convention in the Detroit area.



The premiere issue of *Tales From the Arrow*.

Included in the first issue were two comic strips: *The Adventures of the Whorlman Bird*, written by Korn and the *Life and Times of Wolverine*, Korn, created and written by Knight—along with columns on the comic scene, and snippets of current comic books.

Although this effort was not greeted with much fanfare, one true fan had an early, two months later, *Arrow Comics* #2 was released, now some book stand and 16 pages. Korn tried his hand at comic strip distribution by taking over the Whorlman Bird, but soon decided to stick to writing. Sources between Korn and #2 and #3, the magazine became a talent magnet. The third issue had a *Power Rock* cover contributed by Stu Dunn, and an interview with Marvel's Carl Potts, along with the usual strips and reviews. Subsequent issues included interviews with William Messer-Lockie (who also

did the cover on that issue), Don Jackson (comic), Fred Meadwell (fantasy and love), and art by Jim Miller, Tim Olson, Alan Graham, Randy Zimmerman, Stuart Korn, Mark Woodworth, Guy Davis, Sandy Schuchter, Steve Locke, a list that by now seems familiar to these readers who have been paying attention to *Arrow Comics*.

It didn't take long for Ralph et al. to realize that they had come across a veritable meadow of new, basically unknown talent and that they should be doing something with it. In comments to the "one's first year of publication, issue #2 was a "special pen pal" with the letters of what is now the *Arrow* crew working on a single 16-page strip with various "one character running over it a day." Says Korn for the comic press: "on the show *Let's Play a Game*!"

At about this time, the pre-*Star* books in black-and-white came out just getting underway. Obviously, the area was ripe and the market was ready—right, even to accept the idea of a line of black-and-white comic books in a new company. They decided to begin about and begin producing books with the talent lined right across the Detroit's contributors. In fact, the idea had generated in early in issue #3, which Jim Miller provided 20 pages of a story that would eventually become *The Knight* #1. However, because of Miller's departure to California in pursuit of other ventures, another artist had to be found in order to start the book out on a steady line. And, with the debut of *Star* Corps in *FF* #5, a new artist would indeed surface who would be worthy of the *Arrow*.

By the time issue #4 having slipped, it due to "superhero moment" of the late issue, still stood, open-day shops distribution of the fanzine had doubled (the first four distributed issue was #3). It became apparent to Ralph and Stu that they needed to start one, in order to allow new readers. "We couldn't expect them to walk into these shops and just pick up issue number 15, so we decided to start one with volume two issue one."

Korn added, "There was another reason behind starting one with a number one other than sales, and that was that we had shown the talent to work on our first issue of the book, and we were heavily starting off the fanzine with high talent." *Fantastic Fanzine* lasted only one more issue. Though, when it came to final considerations, Ralph and Stu decided to cancel it and devote more time to the *Arrow* titles, and getting the company off the ground.

Tales From the Arrow

Tales From the Arrow is the creation of Randy Zimmerman and Stuart Korn, who have both worked collectively on the *Arrow* for the last six years. What started out as casual talk between two comic fans has turned into *Arrow Comics*' only anthropomorphic title. *TFPA* (in a bar code it is known as a "fantasy/fantasy animal book") that includes an online animal universe. If the series were to have any main characters, they would be:

J.R. Sport, a building canine who is a special delivery service throughout the *Arrow*. *J.R.* was killed in a daring strip pilot and

always talks like a first person narrative. The trouble with this is that what J.B. described is not always the way it happened.

It's Chronos. A female black cat having issues. Chronos is a person who is very efficient and professional, in what he does. She also has her under side. "We are working on showing that our characters are a lot more than simple clothes," Sacco stated.

Rafael Salvarez, point lord of the Asteroid who runs a "protection racket" in the outlying planets of the Asteroid. Salvarez has an entire network, or system, of planets doing his bidding. He keeps them in line by their own system of blackmail. "Blackmail is a lot more than just typical 'pay or die'!" Randy stated. "He definitely has his under side as well. For example, he's been carrying on an intense love affair with M.J. Chronos for the last few years."

Admiral Chronos in the series includes: The administrative officers on the centrally located Space Station RISE, the same station where Chronos and J.B. lived off Korr, as well as all the major corporations. But that's not of the Asteroid. Hercul Hercul is a band of trouble administrators who during the main conflict. And there's also the Asteroid Rangers, a special ranger troop designed to assist the other rangers in the Asteroid Frontier. This story has been established in the last few chapters of TFDs and will be in full-length adventures shortly.

The Asteroid originally started out as "The Adventures of J.B. Sacco" in that J.B. was the first character to see print, appearing in a four-page short story in the back of *Judy RD*. "When we had a chance to do a story as *Planetaster*, we immediately thought of the Asteroid," Randy said. "By that time the Asteroid had evolved into something much larger than a character in a story. The story that he told us was 'What is TFDs?'"

"We decided to use the Asteroid on one of the most obscure characters and send him back, using all the various ways: from popular books and gaming," said Ralph Griffith, creator and plotter of *The Realm*, Arrow's bestselling book. "The I finally decided to do one myself!" He adds, "And being a designer earlier for a local A&E fan club, the story for hundreds of years were right at my fingertips."

The Realm involves around four students from the University of Michigan (Alan Woodwell, Mary Decker, Dennis Wagner, and



"J.B. Sacco" from the Asteroid—the first character to see print.

Admiral Chronos and the Asteroid Empire, but up 'til now we've only scratched the surface," Randy continued. "Now it's time to show it." Also planned in the near future on the characters themselves.

"One of the things I only enjoy about the Asteroid is the fact that it's almost an anthology," Randy said. "It makes the book unique. We are able to tell stories of my length. It's great!"

The Realm

"I always wondered why someone was doing a fantasy book, sitting off the various ways: from popular books and gaming," said Ralph Griffith, creator and plotter of *The Realm*, Arrow's bestselling book. "The I finally decided to do one myself!" He adds, "And being a designer earlier for a local A&E fan club, the story for hundreds of years were right at my fingertips."

The Realm involves around four students from the University of Michigan (Alan Woodwell, Mary Decker, Dennis Wagner, and

Randy Bonds who are magically transported to a world filled with magic, dragons, demons and wizards, and their quest to find a way back to Earth. The story takes place on the continent of Aethel, of which only the Four Nations, now going about one-fourth of the continent on a strip of the mountain side, are explored and mapped. Beyond that to the west are the Grey Hills, home of an ancient clan of dwarves, the Rainbow Stone, where the mysterious Rainbow Stone lies, keeping an eye on the affairs of the Four Nations, and the Black Mountains, and to the south is the Kingdom of the Four Nations, a powerful, medieval-like. If there is anything beyond that, there isn't even a rumor of it.

"Being able to place in many of Ralph's characters, I know how much he likes the idea of space and the constant battle for good to defeat a growing threat of evil," and Korr. "And he was a very successful D&D, too. He liked to have his answer questions from players with a made-up answer, so he had to have very carefully prepared for a reason for

every little thing that happened in his stories. He was a very popular D&D because of that and his interesting and fun campaigns."

The quest in *The Realm* is, of course, the first part of the story. The growing threat of evil in the south and powerful Lord Durbach, ruler of Durbach, one of the Four Nations. Durbach is not human, but a two-foot being created properly what he is, yet, through Griffith's artwork that it wouldn't be too much longer. One of the clues that these two storylines are definitely connected is the fact that Randy has been drawn by the Durbach side using his new-found magical abilities to help him in his campaign.

The Realm is set in a 20-year-old Grey Durbach. "I've been working on a strip of my own creation called *Star Corps* in *Planetaster* for about ten months when this and Ralph approached me about the art piece for the book," said Durbach. "I really enjoy the characters and the story they have for future stories." That he is heavily influenced by *Planetaster* is quite evident, but it is his attempt to draw and his strengths in storytelling that give him his unique



The Realm, a gaming-inspired fantasy book.

style. "I don't think we could have found a better artist for the book," added Korr. "He's designed the landscapes, architecture and various character pieces of the book, plus he's always drawing them in as he writes. The growing threat of evil in the south and powerful Lord Durbach, ruler of Durbach, one of the Four Nations. Durbach is not human, but a two-foot being created properly what he is, yet, through Griffith's artwork that it wouldn't be too much longer. One of the clues that these two storylines are definitely connected is the fact that Randy has been drawn by the Durbach side using his new-found magical abilities to help him in his campaign."

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As for the future of the book, there's a road through a more full of weapons, the designs of the Durbach to be continued his campaign of the Four Nations, and a tale depicting the background of some of the characters, history, and political systems of *The Realm*. "All this and talk of a spin-off book

Nightstreets

Nightstreets has the longest Arrow Comics history, since it started off as *The Life and Times of Falcous Katt* in *Planetaster* #1. Its stated mission, it was created and written by Robert Knight and originally drawn by Griffith. Planetaster was an actual art working in a world of business with no particular explanation at that time. He was a very serious-minded gangster who was no problem of his "art" that to sport most of his time stopping other people from committing crimes there, rather than plotting any himself. Although Knight had a lot of ideas, and a general direction for the character, it was intended to be more of a philosophical character, very intricate, and "bizarre." Katt still remains these traits today, but the stories in *Nightstreets*, written and illustrated by Mark Bledsoe, are much more crime-driven oriented.

Bledsoe began illustrating the Falcous Katt strip for the *Planetaster*, and, eventually, when Knight's other

USAGI YOJIMBO

After a long tenure as a semi-regular in both *After* and *Comix* and a successful *Summer Special* of his own, Stan Sakai's *Usagi Yojimbo* gets his own regular series from Fantagraphics Books, beginning in early April in the first issue—which also includes a back-up story—written and drawn by Gonzo-diagonale-Pedro. —*Oh, better! bunny rascals! about to bring in a sword!*



USAGI YOJIMBO
SERIES 1
ISSUE 1



USAGI YOJIMBO



USAGI YOJIMBO



USAGI YOJIMBO



USAGI YOJIMBO



DC'S BOOKSHELF

"HOT" Comics

By Dwight R. Decker

I really can't see the policy of denying *Minors* to corrupt our younger readers by showing up overtly obscene material. I just know we have enough problems with the artistically justifiable stuff that still manages to sneak its way into comic bookstores. However, when a couple of former-lengthy vigilante movies with comic book themes were brought to my attention recently, I thought a review book might be in order. Besides, they're funny.

I was first told about the movie *Blonde Goddard* by a comic-book artist who would probably prefer it if I didn't mention his name in this connection. After all, he was considerably out of his job to mean that he had never actually seen the movie himself and had only heard about it.

"Now we never did get around to rating this creature (or even really seriously considering it)." "I don't know about you, but what sticks in my craw is seeing our and say about these things. Even though I'm probably the Fanmagazine of DC's Press, I read out and found a copy of *Blonde Goddard* on issue 'Vindicator' and took a look at it. Unfortunately, this particular copy was printed by a bad case of 'laser rot' (an unusual chemical phenomenon that affects some discs made before all the bugs were out of the manufacturing process), and was difficult to watch through all the speckles and audio distortion. Sort of like broadcast TV picture with the antenna disconnected. But I pressed onwards as this was the only copy in my disposal.

This date on *Blonde Goddard* is 1982 and it opens up with a segment spoofing *Knights of the Dark Ark*, apparently that no location in the Major mode of Taurus. After the credits and some on-screen copyright, we get to the efforts of "Mystery Comics" and learn that the preceding has been a lengthy sequence

taken from the pages of the *Jungle* comic book. A fairly comic-book artist and an impressively very representative of the "Comic Code Authority" are creating a rebellious comic-book artist named Elmo Saunders for stories and artwork primarily less-improving situations and are strongly emphasizing the *Blonde* figure.

During the end of the movie, the artist and the CCA, my opinion about Saunders' work book to book, and at each title comes up for discussion. Saunders drifts off into a surreal fantasy based on that plot. He's a little vague within the movie. Meanwhile, the plot and proper lady *Blonde* CCA Code Authority goes on toward as by all thoughts of nudity and sex that she and the editor finally have to clear some space off the top of his desk. At the end, Elmo Saunders mysteriously vanishes from the office (and then his boss and the CCA, my opinion very important and several years within the *Jungle* comic book with the *Blonde* goddess of the tale forevermore.

When advertising set the correct. Movie publisher *Jungle* Jane, David Hunter, Jack (Hunter) (S. No prize yet—this funny method was that a black and white, flying disk (N/A) or otherwise, *Blonde* can be said with a *Blonde* (Vindicator) villain. Not one superhero in the lot. This is a less a real comic-book company than the 1982 and could what someone who doesn't follow comics clearly would think would be a typical company's product. At one point, Saunders is shown looking at a card that says "and it's an issue of DC's *Adventure* Comics featuring 'Dual II for Hero'."

Mostly, though, it's just a silly porno movie with the *Blonde* of plots mainly there to justify the scenes and long-term bumping into each other and a lot of dumb jokes. I get the idea, though, that it's primarily done for the band, with location story, special effects, and soundtrack sets.

The script is credited to one Bill Eng (also producer and director) and a "CT Credit" which could be a pseudonym, but a pseudonym. Even though *Blonde* Comics doesn't ring

true as a real comic-book company, I still suspect *Blonde Goddard* is an available job. That is, a company comic-book writer had again into it. Who also would ever be aware of the Comics Code Authority?

All this nonsense story of *Blonde* porno movie that a friend once gleefully described to me. I'm not saying to be say here. I honestly haven't seen it. If I could have found it so easy, I wouldn't be sitting on a second-hand description.

As I remember the story, this movie's original title was *Superwoman* and it was made in the late '70s as a take-off on the then-current First Superwoman movie, showing the unstable *Deanna* Constantine in a fairly copy of a *Supergirl* set. Then DC Comics found out about it, just before it was released, and started getting nasty with the lawyers. It was too late to return the movie, so the producers quickly changed the title to Mr. *Blonde* and had the trademark infringing *Blonde* on *Deanna* (and finally) scratched out in every frame where it was visible. Plus, every time we hear as "Paper woman" had to be deleted from the soundtrack.

This led to an amount of institutional comedy. While in print, Mr. *Blonde* was mentioned in the *Blonde* (and most to say it all and the cartoon him by fairly dense means that take a full month living. This attitude afterwards was apparently something on the order of "Thank. I've never said it with a superwoman before!" However, in the release print, the super prefix was retained, with only a slight prefix to the phrase, changing the meaning just a little.

If nothing else, a story like this gives new insight into why DC is almost inflicting that *Blonde* and *Superwoman* characters of it. Even on the modern every so often. While an excellent segment for young *Blonde* (and a *Blonde*), *Blonde* is a *Blonde* (and a *Blonde*) mainly in being a film claim to that particular version of the *Superman* name and had all *Blonde* (and *Blonde*).

I will think it would have produced *Deanna* Constantine over a distant descendant of *Blonde* (and *Blonde*).



COMICS

in review

by Gerry Jones

It was raining the last of the other day and outside a young man grinning at me with a colorful bundle under his arm. With my insured eye, I took me only an instant to recognize the developer he carried so carefully as comic books. I was about to hand him as a brother of the pulp, but then the conversation of the man nearly-armed young woman in front of me stopped the words in my throat.

"Was that guy carrying comic books?" asked one, the tallest but of devotion in her well-modulated, post-collegiate voice. "He looked nervous to be out, spreading an attractive face as his late brother, make-up applied with care and intelligence, another hand not flapping, but with that put-on look of the young female executive. "I can't believe it," she said, "when I see a grown man reading those things!"

The first woman took a pleasant surprise at her jockey-coated hand, giving me a fishing-glider of a Mondo-suck and winking the seat of Olsen over the sea-back spread out. "When it's time for me to start parenting," she said, "I won't even let my children read that junk. I'm sure it's all violent, completely uneducational, and even more all the wrong values."

"Besides," the other one said "the comic are anything reading these things except nuts."

I was all I could do not to cry out. Clearly, here I was hearing the opinions of mass society, the judgment of Yuppies and the legions of moment-horn-and-bay-a-better-world on the streets which I have come to love so much, which expanded my mind so greatly as a child and has brought me such wonder and delight even as an adult. If only, I thought, someone could break through that wall of bias and condemnation, if only someone could make their people see comics as I see them, how few much of the world might be opened and how comics might truly come into their own at last.

As fate would have it, the two women and I were all delivering at the same moment, for I should right before them at the next inst-

ant. As I scanned their clerk, Nite-dressed ladies, each provocatively but clearly wrapped in tight skirts and matching jackets, rich with brocade cables, another came rushing-dash high-stepped and I needed some warning and stepped between them.

"I couldn't help overhearing what you were saying about comic books," I said, in my confident, yet most suggestive, tone.

One turned and looked at me sharply green men flashing cynicism, disinterest, and a hint of the old misanthropy. The other, discreetly, looked me up and down.



I fixed my voice and read sharply. "Look, I understand what you said. And, holy, I couldn't agree more. I don't see how these glibbering, pencil-necked geeks can continue selling themselves in the market every day. It's like Bay McLaren was telling me just the other day, when we were talking about our new models. But the fact is as placed to ask about this. I have a great little bag around the corner. I could select as a mind of miles and."

Now, what can we learn from this experience? That a man will still be sold for a whole of tomorrow? Well, yes, but that's only part of it. More of all, it shows us the hopelessness I think all of us feel when we really contemplate the prospect of explaining comics to the world at large. It shows us the basic

issue that all comic fans face: acceptance. The only reason why we, I think, have, I'm assuming, bright eyes. The last comic book published. I can turn it pretty penny writing for the National Commission. I have an audience, within four back issues, even. People like Peter Hernandez call me on the phone to order their up work and solicit some of it. I'm not a world-beater. I will never's quite figured out the knack of making all my money off writing, but I do still fight. But do you think I'll see business associate that I read comic books regularly? When I walk down Madison Street after stepping out of bed every morning, do you think I'll even half as much of a comic book cover stick me the top of the plain brown bag where some beautiful Mexican chick might see it?

Well, no. But I like comics, and I think a lot of them are very good. And I'm not usually so completely appalled by the old misanthropy. The other, discreetly, looked me up and down. I don't mind being my snarled, translucent audience friends know that I'm a partner, wearing 4000 fat. When surrounded by comic book rock parents, I don't mind admitting that I like rusty Bing Crosby records and Gilbert and Sullivan. To what is it with comics?

Obviously, I think it's the fact that comics link up so little with the real world—and usually link so deeply when they try—that a person depends of never being able to imprint non-comics readers with comic book qualities. Comic books, even at their best, work so much within a body of fantasies and concerns unique to an audience that they are almost as if you can ever doing their act onto the full light of the day. Like an obscured, miraculously successful adult, someone without a grounding in superhero fiction, someone who's just made childish things. Even if it's someone who enjoys living vicariously the exploits of open or open or hidden. I wish the Robert Redford book out of his hands and replace it with *Madness in Babylon*. But *Madness* is gone. If I would it speak to him with any of the power with which I speak to me? I don't know. And I'm usually asked to try.

There are a precious few comics which make the real world, not filtered through heroic fantasies, their subject. Most of them live as the fringe of the industry, most of them are black and white. Some of them are, even in that format. Some of them are not. Some are. Some aren't. But even the ones that aren't seem to

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